

JIM LANE

INSURANCE INVESTIGATOR.



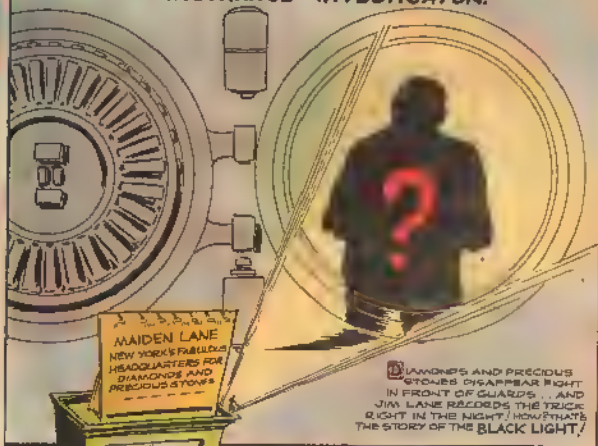
LINDA LANS
JIM LANE
ART FENTON
GREY COMET
KID CLICK
BAUSCH BROTHERS
AND H. LOMB
OPTICAL PIONEERS
AND
16-PAGE ROTO FEATURE
SECTION



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UNIVERSE.COM

JIM LANE

INSURANCE INVESTIGATOR.



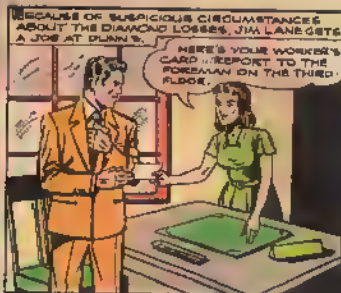
DIAMONDS AND PRECIOUS STONES DISAPPEAR RIGHT IN FRONT OF GUARDS... AND JIM LANE RECORDS THE TRICK RIGHT IN THE NIGHT! HOW? THAT'S THE STORY OF THE BLACK LIGHT!



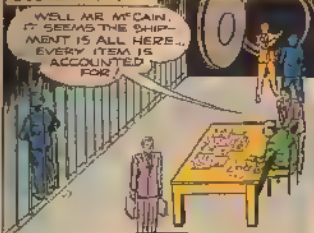
DEAN DUNN, INTERNATIONAL DEALER IN DIAMONDS REPORTS TO HIS INSURANCE COMPANY THE DISAPPEARANCE OF PRECIOUS STONES.

I'D CALL IT MORE A LOSS THAN A THEFT.. YES, THE STONES MAY TURN UP.. I'LL ADVISE YOU IF WE FIND THEM!





AS THE GEMS ARE CAREFULLY COUNTED, CLASSIFIED, AND CHECKED AGAINST THE BOOKS



WELL MR MCCAIN, IT SEEMS THE SHIPMENT IS ALL HERE... EVERY ITEM IS ACCOUNTED FOR!

MILLIONS IN GEMS... WOW! I CAN'T SEE HOW ANYBODY CAN GET AWAY WITH A SINGLE STONE NOW... I'LL REPORT WHAT I SAW TO THE CHIEF!



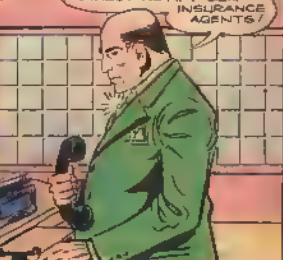
ONLY DEAN DUNN AND HIS PARTNER WALTER MCCAIN KNOW THE SAFE'S COMBINATION....



THERE YOU ARE PARTNER--SAFE IN THE SAFE!

NEXT DAY...

AFTER ALL OUR CARE, THE LARGEST DIAMOND IN OUR COLLECTION IS GONE! I MUST NOTIFY OUR INSURANCE AGENTS!



I'M FROM APEY. LET ME STAY HERE ALL NIGHT WITH THE GUARDS, MR DUNN

WE HAVE ALL THE GUARDS WE NEED MR LANE. FRANKLY YOU'D BE WASTING YOUR TIME AND TALENTS....



WITH A PLAN IN MIND JIM LANE DECIDES TO LEAVE THE BUILDING...



I GUESS YOU'RE RIGHT, MR DUNN. BOTH THE REGULAR AND SPECIAL GUARDS ARE ENOUGH HERE. GOOD BYE SIR!

SOME TIME LATER AS JIM LANE RETURNS.



SOMEHOW, THE FILE UPSETS.....



IT'S WARM, AND THE GUARD AT THE VAULT TAKES OFF HIS COAT.



JIM LANE QUICKLY OPENS WHAT LOOKS LIKE A THICK BOOK... FILLED WITH APPARATUS....



JIM LANE REACHES THE BOTTOM FLOOR... THEN...

O.K WISE GUY,
TRYING TO SNOOP
AROUND. , WE GOT
YOU NOW!



JIM LANE IS UNDER SUSPICION.....

WHO ARE YOU ?
WHAT'RE YOU DOIN'
HERE? WHO SENT
YOU ?

WHERE DO
YOU LIVE ?
WHAT'S YOUR
NAME ?



JIM NOW REALIZES THE GUARDS MEAN BUSINESS



OK, I'LL TALK!
GET INSPECTOR
WHEEER
OVER HERE



SO IT'S YOU,
LANE... I'M SUR-
PRISED AT YOU...
WHAT'S YOUR
STORY?

INSPECTOR, I'VE
BEEN TOLD THERE
WAS ANOTHER
ROBBERY LAST
NIGHT... BUT I HAVE
THE GUY'S PICTURE!



I SET UP
THIS CAMERA
IN THE DARK
AND IT
TRIGGERED
OFF WHEN
SOMEBODY
TRIPPED THE
WIRE!

SOUNDING
NUTTY TO ME...
TAKING PICTURES
WITH NO LIGHT.
WHERE'S THE
FILM?



MAYBE YOU HAVE
A RIGHT TO FEEL
SUSPICIOUS, INSPECTOR,
BUT THIS FILM WILL
TELL THE STORY!

I'LL TAKE
IT TO THE
POLICE,
LAD, AND
HAVE IT
DEVELOPED

JIM LANE WHISPERS SPECIAL INSTRUCTIONS



NOW, INSPECTOR,
TELL THE POLICE FOTOD
TO DEVELOP... ETC...



NOW, YOU CAN TAKE ME
AWAY LIKE A RESPECTABLE
PRISONER... UNTIL YOU
SEE THE PRINTS OF
THAT PHOTO!

OK, LANE,
NO MORE
MONKEY
BUSINESS!

THE
INSPECTOR
WON'T STAND
FOR IT!



SAY, LANE. WHO'RE YOU KIDDIN'? IT'S A SPECIAL GUARD'S PICTURE!

YEAH, THE INSPECTOR'S MADDERN THE DICKENS ABOUT THIS. BETTER SEE HIM, LANE. RIGHT NOW!

WAIT A MINUTE BOYS, I'VE BEEN THIS FACE BEFORE! IT'S NO GUARD!

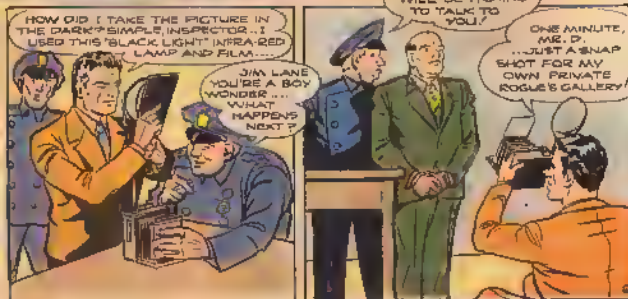
OH YEAH? A BLACK CAT, I SUPPOSE? COME ON, LANE!



I TELL YOU, INSPECTOR. IT'S DEAN DUNN IN ONE OF HIS GUARD'S UNIFORMS!

YOU SEE, INSPECTOR, DEAN DUNN USED THE PASS OF A GUARD ON LEAVE. ONLY DUNN AND HIS PARTNER KNOW THE SAFE COMBINATION. IT WAS DUNN WHO OPENED THE SAFE LAST NIGHT!

O.K. O.K. NOW WHAT I WANT TO KNOW IS HOW DID YOU MANAGE TO MAKE A PICTURE WITH NO LIGHT... MUH, MR LANE?



HOW DID I TAKE THE PICTURE IN THE DARK? SIMPLE, INSPECTOR... I USED THIS 'BLACK LIGHT' INFRARED LAMP AND FILM.....

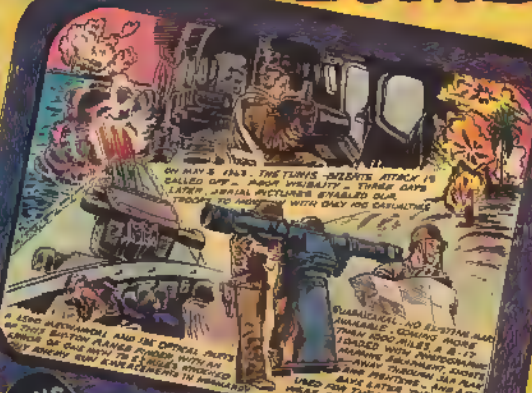
JIM LANE YOU'RE A BOY WONDER... WHAT HAPPENS NEXT?

COME ALONG, DUNN, THE D.A. WILL BE ITCHING TO TALK TO YOU!

ONE MINUTE, MR. D. ...JUST A SNAP SHOT FOR MY OWN PRIVATE ROGUE'S GALLERY!

BAUSCH BROTHERS AND HENRY LOMB

GREAT NAMES IN PHOTOGRAPHY



ON MAY 5 1943, THE TURKS' BRISATE ATTACK IS CALLED OFF - AFTER VIRIBALITY - THREE DAYS LATER, SERIAL PICTURES STABLED OUR TROOPS TO ADVANCE WITH ONLY 100 CASUALTIES

A LERO ALCHANDER AND THE OFFICIAL PICTS IN THIS SECTION RANES RINER WITH AN ARROW OF GALE WITH TO E LUGLE'S KNOCKED AWAY RUN ENFORCEMENTS IN HONARDY

QUABALCICAL, 40 EL'UTAN, AND AVAILABLE, COMING MORE THAN 1000 MILES A B-17 LOADED WITH AMMUNITION - AWAY THROUGH JAR PLAK AND FIGHTERS - AND A FEW DAYS LATER THE ARMY USED FOR THE ACTUAL ATTACK WHEAT READY AVAILABLE, U.S. THE-MINUTE MARK 1

THIS WAS AN
OPTICAL

WAR



AMERICA HAD OPTICS FOR ITS MILITARY EYES!

ONE OF THE FOUNDATION STONES OF AMERICA'S OPTICAL INDUSTRY WAS LAID IN 1853, WHEN JOHN J. BAUSCH, WHO LEARNED HIS TRADE IN EUROPE, OPENED A TINY SHOP IN ROCHESTER, NEW YORK.

WELL IT'S MY NEW PARTNER, HENRY LOMB!

HOW ARE YOU JOHN? HERE IS \$64 MY LIFE SAVINGS WHICH I PUT UP AS MY SHARE IN THE BUSINESS!!

BAUSCH and LOMB SOON LEARNED ABOUT WAR! HENRY LOMB ENLISTED AS A PRIVATE IN THE 13TH N.Y. VOLUNTEERS IN THE CIVIL WAR. HE CAME OUT AS A CAPTAIN...



"Dear John... I send you my pay to help the business during the war. Soon I hope to be commissioned, and will increase the amounts."

AFTER SCHOOL EDWARD BAUSCH HELPED HIS FATHER AND HENRY LOMB IN THE HOME MANUFACTURE OF GOODS.

SUCCESS CAME IN 1875, WHEN THE PARTNERS BUILT A 3-STORY FACTORY... ORIGINAL UNIT OF THE PRESENT PLANT

YOUNG EDWARD'S VISION WAS EARLY DEMONSTRATED...

IT WOULD BE BEST TO PUT A PERMANENT SLATE ROOF ON OUR NEW BUILDING SON!

BUT DAD, WE WILL EXPAND, AND SOON I CAN SEE NEW FLOORS ADDED NEW WINGS!!

THESE VULCANIZED RUBBER FRAMES ARE A NEW IDEA, HENRY!! IT WILL BUILD UP A NEW AMERICAN INDUSTRY!

WE WILL MAKE OPTICAL GLASS HERE, HENRY!

...AND BREAK EUROPE'S MONOPOLY IN OPTICAL GOODS!



ENCOURAGED BY HIS FATHER AND HENRY LOMB, EDWARD CONTINUED HIS NATURAL BENT FOR MICROSCOPES AND OPTICS...

FINALLY EDWARD BEGAN PRODUCING AMERICAN MADE MICROSCOPES!

SOME DAY, EDWARD, I HOPE WE TOO CAN MAKE MICROSCOPES!

WE SHOULD BEGIN TO DEVELOP OUR OWN AND NOT DEPEND ON EUROPE!

THESE INSTRUMENTS ARE AS GOOD AS THOSE THEY MAKE IN EUROPE!

HOW ABOUT ENTERING THEM IN COMPETITION AT THE NEXT INTERNATIONAL EXPOSITION?



BAUSCH and LOMB WON TOP HONORS! THEY WERE COMPETING AGAINST THE BEST EUROPEAN MAKES TOO!



THERE WERE ONLY 50 MICROSCOPES IN THIS COUNTRY WHEN THE WORK OF SUCH MEN AS PASTEUR, LISTER and KOCH WAS BEGINNING TO ELECTRIFY THE OLD and NEW WORLDS.

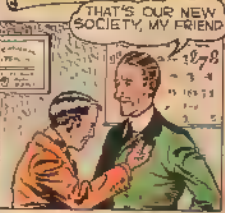


THE U. OF MICHIGAN RECEIVED, 85 YEARS LATER, THE 250,000TH MICROSCOPE MADE BY BAUSCH WHO HAD STEPPED DOWN THE COST MATERIALLY THROUGH METHODS HE DEvised

WHEN I STARTED TO MAKE MICROSCOPES THEY COST \$1000 EACH, VERY EXPENSIVE FOR DOCTORS, STUDENTS, AND SCIENTISTS



EDWARD BAUSCH WAS ONE OF THE ORGANIZERS OF THE "AMERICAN MICROSCOPICAL SOCIETY," FORMED IN 1878



MANY PATENTS WERE ISSUED TO EDWARD BAUSCH, AND IN 1883 HE PRODUCED HIS FIRST PHOTOGRAPHIC LENS.

WITH THE GREAT PUBLIC INTEREST IN THIS NEW THING WE CALL PHOTOGRAPHY, THERE SHOULD BE BIG DEMAND FOR LENSES"



EDWARD BAUSCH KEPT ON MAKING PHOTOGRAPHIC ADVANCES AND PRODUCED THE BETWEEN-THE-LENS IRIS DIAPHRAGM ...

THIS SHOULD GIVE AMATEUR PHOTOGRAPHY QUITE A BOOST, MR. BAUSCH!!

YES IT'S BE- COMING A POPULAR HOBBY!



EDWARD BAUSCH SERVED HIS WORK and COUNTRY FOR A SPAN OF NEARLY 70 YEARS, AND IN 1940 HE GAVE HIS HOME AND GROUNDS TO ROCHESTER FOR A MUSEUM WHICH WAS DED- ICATED IN MAY 1942...



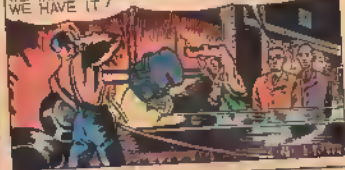
A BROTHER, WILLIAM BAUSCH, IN 1902 DEVELOPED A METHOD TO "PRESS" GLASS. A WAY NOW UNIVERSALLY USED.

WE WON'T NEED TO CUT THESE BLOCKS OF IMPORTED GLASS. PRESSING IS CHEAPER AND QUICKER!



IN 1912 WILLIAM BEGAN MAKING OPTICAL GLASS, AND IN 1916 SUCCEEDED IN MAKING GLASS SUITABLE FOR ANASTIGMAT LENSES

OUR GLASS MUST BE AS GOOD AS THAT WHICH WE IMPORT FROM EUROPE AND I THINK WE HAVE IT!



DETERMINED THAT AMERICA WOULD NEVER AGAIN BE DEPENDENT UPON EUROPE, WILLIAM BAUSCH WAS READY AT THE OUTBREAK OF WORLD WAR II

COLONEL, IN 1917 WE WERE THE ONLY ONES CAPABLE OF PRODUCING GLASS SUITABLE FOR MILITARY USE IN QUANTITIES NEEDED. 40,000 LBS PER MONTH!

THIS TIME, WE WILL NEED MUCH MORE! MILLIONS OF POUNDS!

WE'LL BE READY!!



BAUSCH AND LOMB SERVED IN ALL OUR WARS SINCE 1860 AND IN WORLD WAR II CONTRIBUTED IMPORTANT SCIENTIFIC ADVANCES...



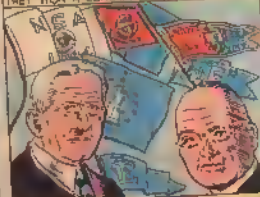
NEW LENS COATING FOR 54% MORE LIGHT TRANSMISSION

LENS CEMENT WITHSTANDS 65° BELOW TO 160° ABOVE

NEW WAYS TO PROTECT OPTICAL MATERIAL FROM FUNGUS, MOLD, TROPICS..



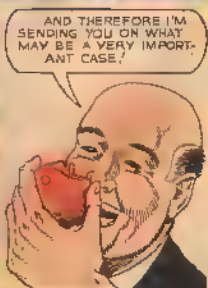
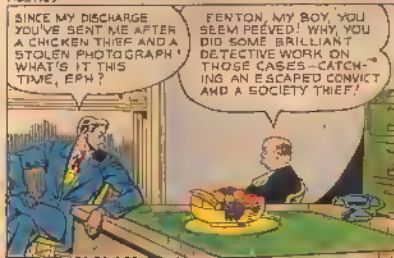
THE FIRST ORDNANCE FLAG ON INDUSTRIAL PLANTS FLEW ON THE BAUSCH AND LOMB STAFF ON JULY 28, 1941. THE ALL NAVY BURGEE "E" WAS AWARDED MAY 19, 1942. SINCE THEN THEY WON A CONSTANT FLOW OF AWARDS



THIS GREW AN IDEA STARTED IN 1859 A SMALL STORE IN ROCHESTER IN 1859 BY TWO GREAT PIONEERS JOHN J. BAUSCH AND HENRY LOMB, WHICH HELPED MAKE AMERICA GREAT IN OPTICS AND HELPED WIN ANOTHER GREAT WORLD WAR....



IN THE OFFICE OF THE EPHRAIM TUTTLE DETECTIVE AGENCY



WHAT, MY STREAM-
LINED EMPLOYER,
ARE THE FASCINAT-
ING DETAILS?



BARRY COMEOVER, THE
MODELS AGENT, IS THE
CLIENT. HE SEEMED VERY
UPSET, AND ASKED THAT
I SEND A MAN IMMEDIATE-
LY... IF NOT SOONER!



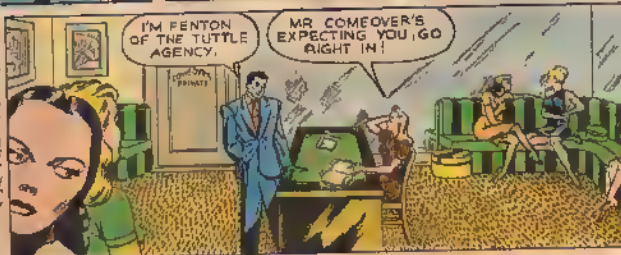
AND I'M
ELECTED... PRECISELY!



AT THE
AGENCY

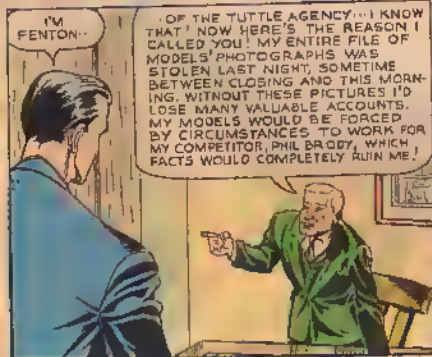
I'M FENTON
OF THE TUTTLE
AGENCY.

MR COMEOVER'S
EXPECTING YOU, GO
RIGHT IN!



I'M
FENTON...

OF THE TUTTLE AGENCY... I KNOW
THAT! NOW HERE'S THE REASON I
CALLED YOU! MY ENTIRE FILE OF
MODELS' PHOTOGRAPHS WAS
STOLEN LAST NIGHT, SOMETIME
BETWEEN CLOSING AND THIS MORN-
ING. WITHOUT THESE PICTURES I'D
LOSE MANY VALUABLE ACCOUNTS.
MY MODELS WOULD BE FORCED
BY CIRCUMSTANCES TO WORK FOR
MY COMPETITOR, PHIL BRODY, WHICH
FACTS WOULD COMPLETELY RUIN ME!



COULDN'T
THESE
PHOTO-
GRAPHS
BE RE-
PLACED?

I'LL INTRODUCE
YOU TO MY
PHOTOGRAPHER,
WHO IS BETTER
SUITED TO AN-
SWER THAT
QUESTION. THIS
WAY PLEASE!



FENTON, THIS IS RONALD EMILE, MY PHOTOGRAPHER . . . RONNIE, KINDLY TELL MR FENTON WHY THE STOLEN PHOTO'S CAN'T BE REPLACED!



PHOTOGRAPHY, MR FENTON, IS AN ART. EACH MODEL PHOTOGRAPHED WAS CAREFULLY SELECTED AS A DISTINCT TYPE. THE BEST MEANS, SUCH AS LIGHTING AND PROPS, WERE USED TO BRING OUT THE SUBTLETY OF INDIVIDUAL CHARACTER. WORK OF SUCH A NATURE CANNOT BE ACCOMPLISHED WITH THE SPEED OF A FOUR FOR A DIME MACHINE.



PARDON ME, MR COME OVER, THIS JUST ARRIVED. THE MESSENGER SAID IT WAS EXTREMELY IMPORTANT!

THANK YOU, MISS SELK!



FENTON, LOOK AT THIS!



Put \$10,000 in an envelope on your receptionist's desk at closing time, and leave the room in total darkness, door unlocked. Failure to comply will mean the photographs will be destroyed, their loss made public, and your business thereby ruined.

THIS NOTE MAY YIELD FINGER-PRINTS, BUT I DOUBT IT, AND THERE DOESN'T SEEM TO BE ANOTHER CLUE.

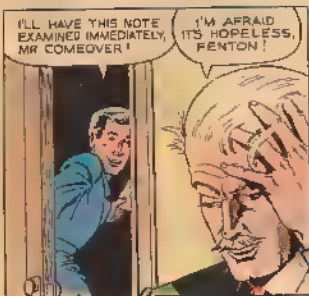


THERE'S NO ALTERNATIVE FOR ME, I'LL HAVE TO SUBMIT TO THE THIEFS DEMANDS!



I'LL HAVE THIS NOTE
EXAMINED IMMEDIATELY,
MR COMEOVER!

I'M AFRAID
IT'S HOPELESS,
FENTON!



COMEOVER MAY FEEL WE'VE
LOST THIS FIGHT, BUT THE
REFEREE HASN'T COUNTED
TO TEN YET!

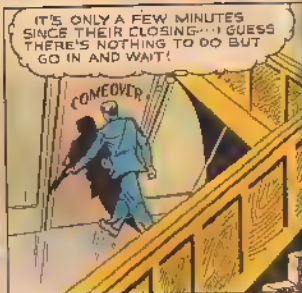


LATER

I'M GOING BACK TO COMEOVERS
AND NOT ONLY CATCH THIS THIEF,
BUT GET PICTURES OF HIM TAKING
THE MONEY AS WELL!



IT'S ONLY A FEW MINUTES
SINCE THEIR CLOSING... I GUESS
THERE'S NOTHING TO DO BUT
GO IN AND WAIT!



WHAT
TH...

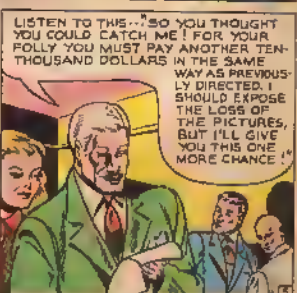
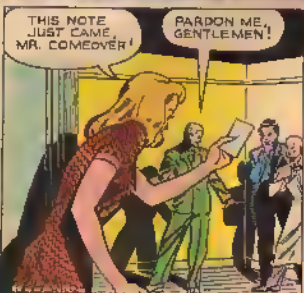
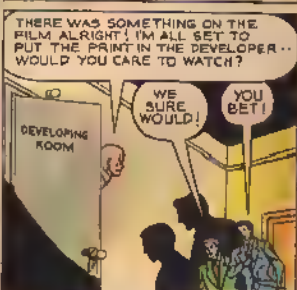
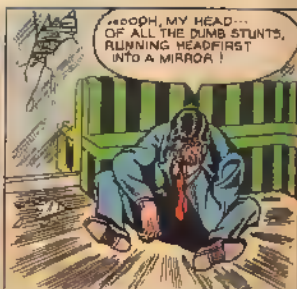
I THINK I GOT THE
THIEF'S PICTURE
THOUGH ALL I SAW
BEFORE THAT FLASH
BLINDED ME WAS A
MOVING SHADOW!



I STILL CAN'T SEE, BUT IF HE'S
STILL WHERE I SAW HIM HE'S DUE
FOR QUITE A SURPRISE! I WASN'T
A JUDO INSTRUCTOR IN THE ARMY
FOR NOTHING!



BUT IT IS FENTON WHO IS DUE FOR THE SURPRISE!



LISTEN TO THIS...? SO YOU THOUGHT YOU COULD CATCH ME! FOR YOUR FOLLY YOU MUST PAY ANOTHER TEN-THOUSAND DOLLARS IN THE SAME WAY AS PREVIOUSLY DIRECTED. I SHOULD EXPOSE THE LOSS OF THE PICTURES, BUT I'LL GIVE YOU THIS ONE MORE CHANCE!

MISS SELK, FENTON THINKS HE GOT A PICTURE OF THE THIEF! RONNIE WAS ABOUT TO DEVELOP THE PRINT LET'S ALL GO IN AND WATCH!

CERTAINLY!

OOH! I SLIPPED.

THE DEVELOPER!

WHY!... MISS SELK, IT'S YOU WHY?

WHY! - I'LL TELL YOU WHY! FIVE YEARS AGO WHEN I CAME TO YOU SEEKING A JOB AS A MODEL YOU MADE ME YOUR RECEPTIONIST. FIVE YEARS, AND I'M AS PRETTY AS ANY OF YOUR MODELS! I MEANT TO RUIN YOU, THE MONEY WAS JUST TO MAKE DOUBLY CERTAIN!

WHEN YOU FIRST CAME TO ME, MISS SELK, YOU WERE JUST A PRETTY YOUNG GIRL. SINCE THEN YOU'VE DEVELOPED INTO A BEAUTIFUL YOUNG WOMAN. IF YOU RETURN THE PICTURES AND MONEY, I'M WILLING TO FORGET THIS INCIDENT AND TO MAKE YOU ONE OF MY MODELS.

OH, THANK YOU; I'LL TRY TO MAKE UP FOR MY MISTAKE!

I'M SENDING A FAT CHECK TO THE TUTTLE AGENCY, BUT I'D LIKE TO DO SOMETHING FOR YOU PERSONALLY, FENTON

JUST LET ME STAY IN YOUR RECEPTION ROOM AND LOOK...
HUBBA!
HUBBA!


HALLOWEEN



Includes over 100 pages of horror stories

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the air is clear and what's more, holidays keep popping up one after another. There are more ideas for pictures this time of year than one has film to shoot. It's a good time, too, to think about shooting a picture story—like those that appear in the big magazines. You might start with a story of a holiday. You might, in fact, begin on Hallowe'en—October 31st, the night during which ghosts and witches are supposed to wander about. Here's a funny thing about Hallowe'en. On this day, even further back than your grandparents can remember, young folks and older ones used to scoop out pumpkins, cut faces in them and set lighted candles inside. Some people



1 Pulling his wagon down the road, Bill sets out to pick up a treat.

2 "Will you please, let's whisper till Cheekles Carlisleow. 'Says I will."

3 "How do you do, young fellow?"
"Yep," says Bill. "That's the fellow."

believed this scared away the spooks and goblins. Anyway, it's this particular bit of Halloween doin's which gave Ed Hannigan the idea for his picture story. With the help of Billy Blasur and farmer Charles Cortelyou of Staten Island, New York, who served as his models, he took these pictures which tell the story of the Halloween pumpkin so well. These little verses you see under the pictures were written by a friend of Ed's. And you know what? The pictures and poetry were printed in the local newspaper. Why don't you try it with your camera?



6 Now the lighted candle's in
Eyes a-glare and mouth a-grin.



4 "Gosh, he's scary for a minute!"
Weight's chundered words about.



5 Now the job is almost done,
Gosh, but Halloween is fun!

TEEN AGE MOVIE-MAKERS

British youngsters still turn out full length feature productions

IT TAKES more than a war to wreck the movie-making plans of a group of London youngsters, who, banded together as the G.I.B. Film Society, started shooting their first full length feature just prior to the outbreak of the Second World War. German air raids and the enlistment of two of its most experienced producers did upset the shooting schedule somewhat but when the scores of immediate invasion, died down, these camera men were rolling again. A film portraying England at peace and at war was begun. This movie, picturing such events as the bombing of cities and the withdrawal at Dunkirk involved a great deal of table-top photography. After completing this film, the Society drew up plans for their most ambitious picture, "The Manor House"—filmed in color (still shots appear on this page). Only one thing was lacking—money. So the enterprising teen-agers combined business with their love of fun and son dances. With the funds thus raised they purchased a 16 mm. camera equipped with a turret head. Its lens hood is a worked-over postcard size roll film camera. And when rooms used by a dancing school were offered for reasonable rental, the G.I.B. studio was born. Up to the present time, funds to add sound have not been available but the young people are beginning a new chapter in the Society's history by shooting on 35 mm.

TO REPRESENT medieval scene work 300 paper-mache blocks were made and stitched together to form walls. Period costumes are all handmade. Protagonist's doling's food was expertly fashioned in plaster.

IAN:POR:



4. IVAN BARNETT, young producer, cameraman and president of the G.I.B. Film Society, answers questions and gives instructions before 16 mm. camera rolls. Frame of roll film camera is used as a lens hood.



LIGHT READING is taken by Barnett prior to shooting a scene in the G.I.B. production, "The Manor House"—filmed in 16 mm color. Enterprising youngsters ran dances to raise funds to purchase equipment.

ARMOR FOR selected young performers in "The Manor House" was made of knitted string. In this scene, Drayton (Kath Wood), set her ransom from the Crusaders, is welcomed home by Father Williams (Barnett).



Everybody's Movie Course

A new "how-to-do" book on amateur
Motion Picture Photography

This is the book U. S. Camera fans have been clamoring for. Now published in handy pocket size, this comprehensive manual is the outgrowth of the 20 simple, practical lessons in movie-making serialized in U. S. Camera Magazine.

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- Lesson 2: Choosing a Camera
- Lesson 5: Lighting
- Lesson 8: Exposure
- Lesson 10: Editing
- Lesson 11: Tinting
- Lesson 12: Color
- Lesson 15: Sound



50c

A
U. S. CAMERA
BOOK

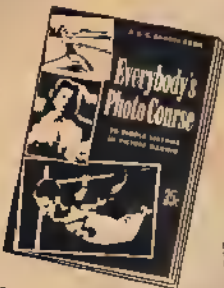
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New York 17, N. Y.

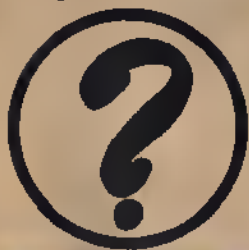
I enclose \$_____ to deliver books described
below. In N. Y. C. add 1% city sales tax.
copies, EVERYBODY'S PHOTO
COURSE, paper \$7 cents
copies, EVERYBODY'S PHOTO
COURSE, paper \$7 cents

Name _____

Address _____

City _____ Zone _____ State _____

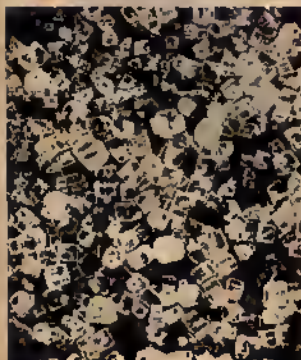
WHAT IS IT



Take a second look before you make your choice. Then check your answer by turning to the "New Ideas" page



- 1 (a) Egg Slicer
(b) Clothes Dryer
(c) Knife Sharpener



- 2 (a) Granulated Sugar
(b) Cracked Ice
(c) Salt Crystals

2

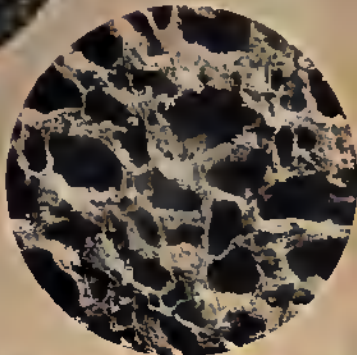


- 3 (a) Yeast Foam
(b) Jellyed Consommé
(c) Tomato Section

3

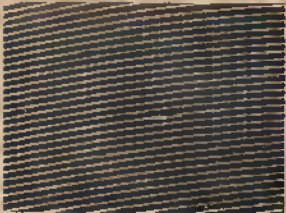


4 (a) Hand Embroidered Pillow
(b) Thimbles
(c) Upturned Waste Paper Basket

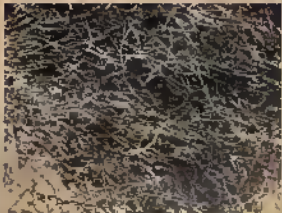


5 (a) Cuckoo
(b) Matted Surface
(c) Sponge

"IT'S (a) ... no, it's (b) ... on second thought, maybe it's (c) ... or perhaps ... but it could be (a) ... or ... er ... " Now if you find your friends and yourself giving out with this kind of mumbo-jumbo talk when you try to identify these pictures, then count yourself a victim of a camera's wiles. Despite what you may think, at first glance, these are just pictures of common household articles; blown up considerably to make a pretty tricky photo puzzle. But look again before you turn to the answers on the "New Ideas" page. You may be able to better your score. (Photos by George Pickens from *Three Links*.)



6 (a) Photograph Record
(b) Window Curtain
(c) Plastic Strips



7 (a) Upholstery Stuffing
(b) Sewing Thread
(c) Plant Root



8 (a) Electric Light Bulb
(b) Door Knob
(c) Ash Tray



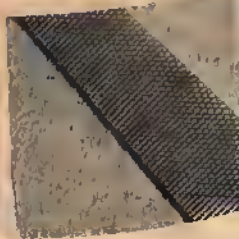
9 (a) Flower Holder
(b) Hair Brush
(c) Pin Cushion



10 (a) Soap Suds
(b) Cauliflower
(c) Pastry Dough



11 (a) Light Cord
(b) Pen Point
(c) Eyes of Needles



12 (a) Cravat
(b) Rubber Mat
(c) Nail File

13 (a) Deal Cloth
(b) Hook Rug
(c) Tapestry



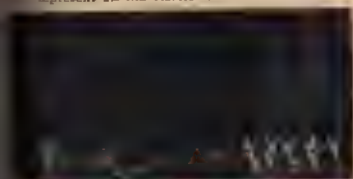
14 (a) Serving Dish
(b) Section of Christmas Rel
(c) Candy Box Compartme



OPTICAL BALLET

Light and lenses play leading roles

A NOVEL stage show presented recently at the Eastman theatre in Rochester, New York, colorful numbers interpreted the story of light and the principles of the science of optics. By means of streamers and a blacked-out stage, a troupe, skillfully directed by Thelma Biracree, explained how light rays are bent upon entering shaped lenses (see photo at bottom of page) how light is broken up into its component colors entering a single prism. In photo directly below, ray of white light is represented by the fluorescent streamer which touches the left leg of triangle glass prism) on the stage right. Streamers composed of the right leg of the triangle represent the band of primary colors known as the spectrum. Most bent at; least is red. The streamers between these represent all the visible colors.



LAWs of optics are shown here. Follow the center from stage, left. Light ray reflected within figure and from angled flat surface is broken and spectrum upon passing through the prism.

LIGHT RAYS, refracted as they enter angled glass (below left) are bent in as they pass anywhere but through center of biconvex lens, are bent away as they pass through the biconcave lens (stage, right).



AN (TWO-SIDED) convex lens causes light to converge and form an image on, for example, film. To cut down on distortion, box cameras have simple convex-concave lens.



LIGHT through simple lenses is explained in from "Bright Miracle," a stage performance troupe doing original dances which explain of life, how laws of optics came about

and what the science of optics offers the world of tomorrow. Over 13,000 Buick and Lomb Company employees saw this unusual stage show which played six performances in a Rochester, New York theatre

KID PHOTOGRAPHER

Evan Richards tells how he took the snapshot that won \$600 in prizes

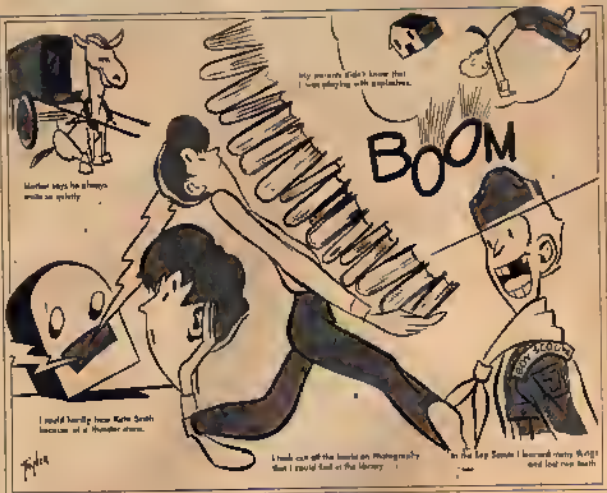
(In a recent "thank you" note to the Eastman Kodak Company, sponsors of the National High School Photo Contest, 17-year old Evan Richards of Schenectady, New York, grand prize winner, told how he took his prize winner. And what's more he wrote some things about himself which should interest all folks who like to take pictures.—Ed.)

HERE'S HOW I happened to take the picture that won the Grand Prize. It was Christmas vacation and I wanted to take pictures because the snow was falling and everything looked beautiful. I saw the horse and wagon come up the street. I wanted to get a shot of him as he looked rather photogenic, so I took a couple of pictures. Later I tried to take some especially nice pictures for the contest. I sent in ten including the horse because I thought it had nice composition and told a story. I am glad that I did. It has practically changed my life.

About my hobbies, I have always had many, always making something. The first important one



GRAND PRIZE



was electric trains. I had a big set and I learned a lot about wiring. I sold it last year and put my money towards a camera. Then I was a Boy Scout and learned many things and got two front teeth knocked out. Then, unknown to my parents, I started making explosives. This resulted in an accident in which I got a scar on my chin and blew the end off my thumb.

But I guess I will never forget Senior Day at high school when the principal presented me with the award and said the school was proud that I won. Or the night that father brought home the radio so I could listen to Kate Smith speak about the contest. There was a bad thunderstorm which made it hard to hear but I heard a little and it was thrilling. Then just as she finished I looked out the window. There stood the same house in the very same place, only this time the house was soaked with rain. It was just like in the movies. He always stands quiet lately—because he's a national figure, I guess.



THRILLING MOMENT in the life of young Evan Richards took place on Senior Day when the principal of his high school presented him with the Grand Prize in the National High School Photo Contest. Evan's prize-winner is set against star on previous page.

C A M E R A

CUES



WHEN TAKING pictures of tall columns, it's a good idea to shoot from a low angle. Note how Ed Hannigan has done just that to make this photograph dramatic. And he's added to this feeling by shooting into the side, casting shadows to tell toward his camera, giving the 3-D dimensional effect.

Make better pictures.
Give more thought to
rules of composition

COMPOSITION is a broad term, difficult to understand and still more difficult to define, for it embraces all that makes a photograph forceful, appealing, interesting, and occasionally, beautiful. Primarily, composition is the arrangement and placement of the subject matter. The term, however, includes much more—for example, even lighting has its effect on composition, as to negative development, print tones and even the mounting.

Any advanced photographer can become hopelessly lost in the maze of writing on composition. It is better to study photographs which are composed effectively than to read long discourses.

However, to aid the beginner in developing good composition and to simplify this confusing but important phase of photography, these suggestions are offered:

(1) Make a complete detailed mental picture of



FRAMING by adding interest in this picture plays a compositional role. Now, see, how the line of arch brings your eye to concentrate

on the silhouetted figure steering his craft. Ed Hannigan took this shot at a late afternoon light threatened. He used his 4x5 news-type camera loaded with fast p.m. film and exposed in 1/50th of a second at f:16. As to the case of the other two pictures, he used a medium yellow filter

what you want to show before opening the camera. Be perfectly clear in your own mind as to what you want the final print to look like before you start. Imagine it! See it!

(2) Analyze this mental picture very carefully. Notice whether you think of the subject as tall or short, beautiful or ugly, brilliant or full of shadows, isolated or in a particular surroundings. If you think the subject beautiful, exactly what in it makes you think so? What in the actual subject makes you form the mental picture?

(3) Place your camera and subject so that the negative you get will include only the picture you have in mind. Make the actual one coincide with your mental picture. Try to emphasize what impresses you most in the subject; remove entirely from the camera's view what does not impress—at least minimize it. Place

the subject in the setting in which you envision it, and light the subject (or place it in relation to sun) exactly as you think of it.

(4) Simplify—tell only one story per picture, no more. The human eye presents only one thing at a time to your consciousness; make your camera do the same. No one remembers the countless items in a dime store window display, but one does recall the solitary gown in an exclusive Fifth Avenue store window. Why? Because the item was presented by itself, everything in the window painted up the green, placed against an effective background, well-lighted. Repetition also lends forcefulness, as in column and timber shots.

Actually to shoot a subject in the most acceptable manner is to follow these rules of composition. However, only constant practice will assure your making photographs the way you want them.



DISTRACTING background would have spoiled this shot. To avoid it, Ed Hannigan shot from a low angle so pose his subject against the sky.

ZOO PHOTOGRAPHY

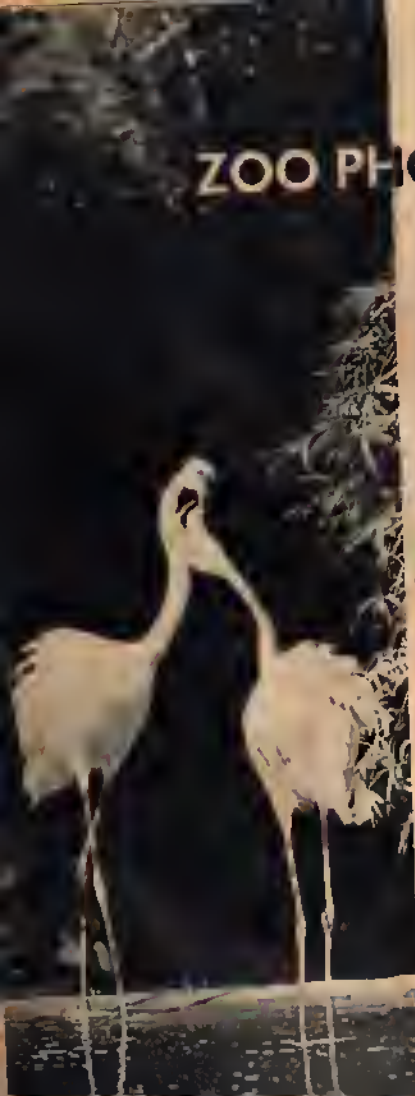
Taking pictures of animals presents some problems. Here's their solution

HAVE you ever looked at good animal pictures and wondered why you can't get something nearly the same when you make a camera visit to the zoo? Well, then you're just like a lot of other folks to whom even professional photographers find it hard to give a satisfactory answer. And here's why. To begin with, when shooting zoo animals you must contend with intervening fences and the fact that caged wild animal subjects, although just as ferocious, have lost their natural fear of man. In the second place, there are so many different subjects; from shy, quick moving, small birds to the snooty lumbering rhinoceros. Each mammal, bird and reptile presents a different shooting problem.



SOMETIMES good pictures of specimens may be obtained on the first try. But like this shot of De Bruzza monkeys, it may take much reshooting. (Reflex camera, pan film, 1/90th at f/11, one flash bulb.)

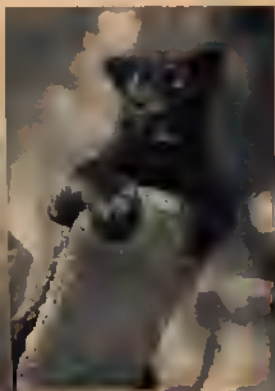
FLAMINGOES, graceful and highly colored, make excellent subjects. This shot was taken in the early morning sunlight with a 3½" x 4½" reflex camera and exposed on fast pan film in 1/50th at f/11.



Does this mean that you need a variety of cameras and equipment? Not a bit of it. This is what G. E. Kirkpatrick and Ken Stolt, Jr., staff photographers at the San Diego Zoo say! "The most important aids to good zoo photography are not in the bag at the local camera store. No, luck and patience are not for sale. In photographing animals artistry becomes of secondary importance. Make it your aim to get clear pictures of the entire animal in the view finder and in the pose most typical of the species. A study of the animal's habits helps. And don't get discouraged when you don't get a satisfactory picture the first time out. Many zoo photographers spend months in re-shooting the same animal just to get the shot they want. Chief bugaboo of the zoo photographer are animals which have red-dish-black coats. Because the light is absorbed by dark pelage, such a photo lacks detail. To obtain fur texture on dark animals it is necessary to use a diaphragm opening two stops larger than you normally use, which means that you must take care with your focusing. But even when the individual picture has been recorded on the negative, the story is not over. There's a good deal of darkroom work to be done, because it's in the darkroom that an animal picture becomes an animal portrait. (Photos taken at San Diego Zoo.)



ZOO CAGES. Like animals they house, should be studied. To be considered are: type of structure, gauge of wire covering it, parts of cage providing best background and lighting at various times of day.



ON EVERY good picture of a black leopard there are a thousand bad ones. Fur texture of such dark-coated animals can best be recorded by opening up the diaphragm as much as possible (1/500th f 11, pan film).



UNLIKE many small, shy, quick-moving birds, the bare-eyed Cuckoo showed no reticence when a 3½ x 5½, red-eye camera was moved in very close to take this by G. E. Kirkpatrick of the San Diego Zoo staff.

NEW IDEAS

Here are some handy photo hints for every picture maker



ORDINARY PIPE CLEANERS, when bent to form "L," make efficient cleaning devices for movie as well as still cameras. They are especially useful to clean out dust and bits of film from such hard-to-get-at spots as shown in photograph.



EMERGENCY safelight can be easily made by wrapping the red paper, in which film is packaged, around a J-watt frosted bulb. Elastic band holds the paper.



CLAMP-ON reflector was cut from sheet tin. Bolts fit into ordinary electric light socket which is held to reflector by shade holder. Clamp is the wire type.



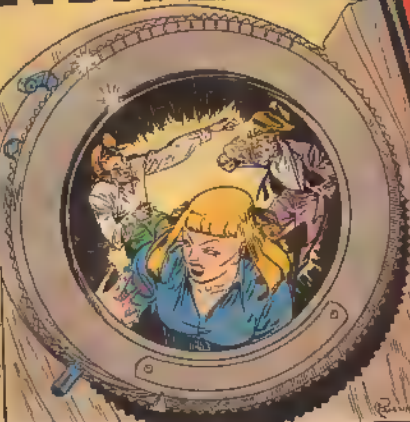
COAT HANGERS CAN SERVE as satisfactory support for camera tripod legs. It will prove worthwhile to take this simple precaution when setting up your tripod on shiny and slippery surfaces. Legs, thus supported, will not slide.

WHAT IS IT?

Every one has noticed: 1. Red Lens; 2. Salt Crystals; 3. Trimble Station; 4. Tripods; 5. Springs; 6. Photograph Rented; 7. Upstairs; 8. Bottom Left Hand; 9. Hair Brush; 10. Outdoors; 11. Eye at Needle; 12. Nail File; 13. Dust Cloth; 14. Christie Hall.

LINDA LENS

AFTER STRENUOUS MONTHS AT THE "DAILY WORLD" OFFICE, WHERE LINDA IS A WHIZ FEMALE PHOTO, SHE GOES OFF ON A VACATION. LIKE ALL PHOTOGRAPHERS, LINDA HAS TO HAVE HER CAMERA, AND THIS TIME SHE'S GOING TO TAKE PICTURES OF SOME OF THE ANIMALS IN THE WOODS.



SUCH A CHILD, ALWAYS HAS LAST MINUTE THINGS TO DO!

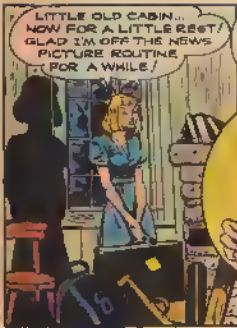
IMAGINE THAT! ME A FAMOUS PHOTOGRAPHER FOR THE "DAILY WORLD" ALMOST FORGETTING MY CAMERA!



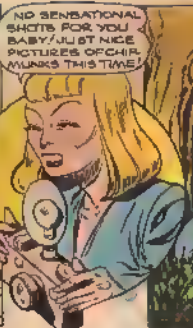
GOOD BYE LINDA, WATCH OUT FOR POISON IVY AND WOLVES IN THOSE WOODS!

POOR DEAR LEAVING HER—GOOD BYE MOTHER!





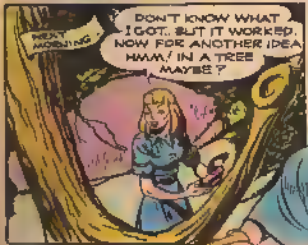
LITTLE OLD CABIN...
NOW FOR A LITTLE REST!
GLAD I'M OFF THE NEWS
PICTURE ROUTINE
FOR A WHILE!



NO SENSATIONAL
SHOTS FOR YOU
BABY! JUST NICE
PICTURES OF CHIRP
MYNKS THIS TIME!



NOW IF A BEAR
OR A WOLF
CROSSES THIS
WIRE...IT'LL
TAKE ITS OWN
PICTURE...NICE
TRICK IF IT
WORKS!



NEXT
MORNING

DON'T KNOW WHAT
I GOT, BUT IT WORKED.
NOW FOR ANOTHER IDEA
HAM! IN A TREE
MAYBE?



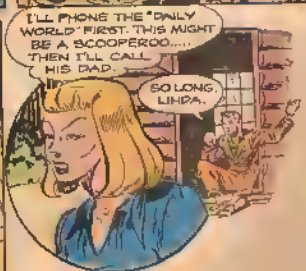
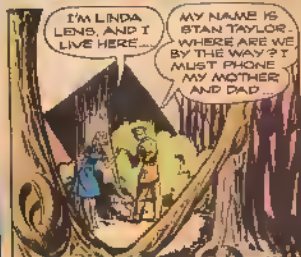
HMM! A VISITOR, AND
SO SOON! I WONDER
WHAT HE
WANTS...

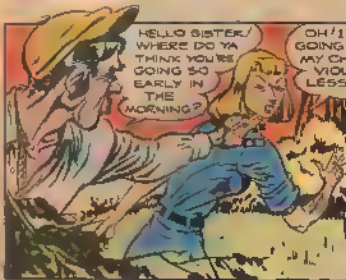


GO! A HUNGRY WOLF
AND A GOOD LOOK-
ING ONE TOO! A
NEW NEIGHBOR
PERHAPS?



MIGHT AS WELL
CATCH THIS SCENE!
THE GANG AT THE
'DAILY WORLD' WOULD
NEVER BELIEVE I'VE
BEEN ROBBED
OF MY DAILY
BREAD





HELLO SISTER/
WHERE DO YA
THINK YOU'RE
GOING SO
EARLY IN
THE
MORNING?

OH/I'M
GOING FOR
MY CHINESE
VIOLIN
LESSON...



I WANT TO
TALK TO YOU
SISTER!

MY MOTHER
SAID NEVER
TO TALK TO
STRANGERS



I SAID TALK,
NOT FIGHT!

WELL, LET GO
OF ME, THEN!

WHAT WOULD
YOU WANT TO
KNOW, MR MUG?
EASY WITH THAT
STUFF SISTER...
WAIT'LL WE
GET TO OUR
HOUSE....



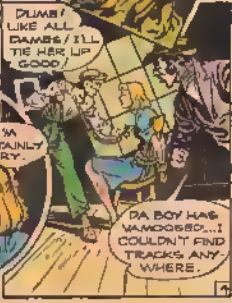
O.K. NOW
TALK/
WHATCHA
DOIN'
HERE?

JUST A LITTLE
VACATION IN MY
OWN PLACE AND
ISN'T IT JUST TOO
COZY HERE IF IT
WERE CLEAN
ED UP?

YOU DON'T
EAT UNTIL YOU
TELL ME ABOUT
THAT
BLOND
KID!

I'M
CERTAINLY
HUNGRY.

DUMB!
LIKE ALL
DAMNS/I'LL
TIE HER UP
GOOD!



DA BOY HAS
VAMOOSED...I
COULDN'T FIND
TRACKS ANY-
WHERE.

WHAT I NEED
IS SOMETHING
TO SCARE THEM
WHEN I START
GOING!

THE DOPES THEY
USED A ROPE TOO
THICK FOR MY DAINTY
WRISTS....EASY TO
WIGGLE OUT FROM!

AN OLD BOTTLE OF FLASH-
LIGHT POWDER/MUST HAVE
LEFT IT IN MY POCKET LAST
SUMMER/GIVES ME A
BRIGHT IDEA. I MEAN BRIGHT!

NOW TO DROP A
MATCH ON THE POW-
DER AND GO PH'ITT...

SORRY, BOYS,
I'M TAKING A
POWDER!

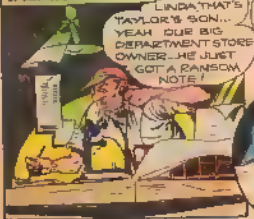
HUH?

WHAT
THE..PP

AN ATOM BOMB BLAST COULDN'T
HAVE BEEN MORE SUCCESSFUL!
NOW TO THE NEAREST
PHONE!

TOO BAD I HAVE TO
PHONE GREEN SHADE
SO EARLY, BUT HE'LL
LOVE THE NEWS!

DAILY WORLD CITY



LISTEN, LINDA. THAT'S TAYLOR'S SON... YEAH OUR BIG DEPARTMENT STORE OWNER... HE JUST GOT A RANSOM NOTE!

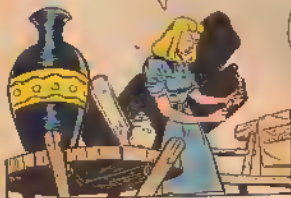
KID'S IN MY CABIN RUSH SOMEONE OUT HERE TO TAKE HIM HOME



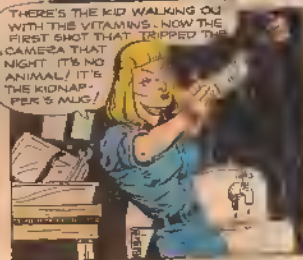
OK, LINDA, I'LL SEND SOMEONE BY AIR RIGHT AWAY!

GONE! THE KID MUST BE LOOQ AND SO AM I!

STOLE ALL MY FOOD YES-TERDAY, AND NOW WALKS OFF WITH MY ONE AND ONLY CAMERA! LUCKY I TOOK THE FILM OUT I'LL DEVELOP IT!



THERE'S THE KID WALKING OUT WITH THE VITAMINS. NOW THE FIRST SHOT THAT TRIPPED THE CAMERA THAT NIGHT IT'S NO ANIMAL! IT'S THE KIDNAP- PER'S MUG!



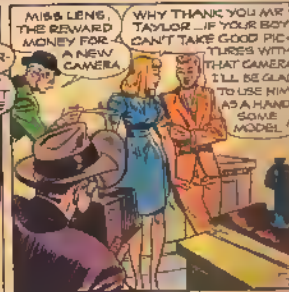
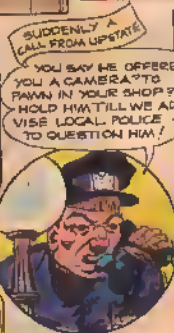
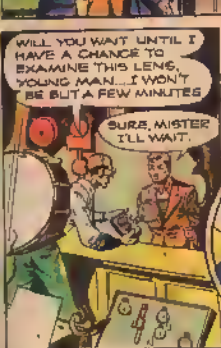
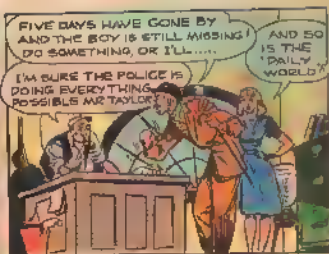
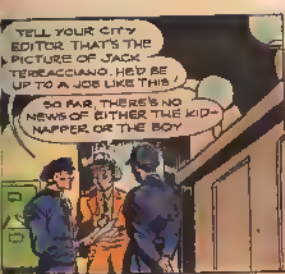
WAIT TILL THE CITY EDITOR SEES THIS! PICTURES OF THE KIDNAPPER AND KIDNAPSE!



THAT'S THE TAYLOR BOY ALL RIGHT! YOU HAVE A NICE REWARD FOR FINDING HIM, LINDA, BUT YOU HAVEN'T GOT HIM YET!

WHAT DO YOU NEED? A TALKING PICTURE? LET'S GIVE IT TO THE POLICE





THE GREY COMET

OUT OF THE PAST OF EARLY MOVIE DAYS COMES A GHOST PICTURE THAT HAUNTS AND KILLS..... IT TAKES GREY COMET'S COURAGE AND RESOURCEFULNESS TO UNCOVER THIS UNUSUAL FILM MURDERER...
THE GHOST OF CAMPAGNA!



MOVIE ACTOR TOM JOHNSON'S HOUSE WARMING PARTY GETS OFF TO A SMART, JOLLY START!

I'M SO GLAD YOU CAME, CORRIE!

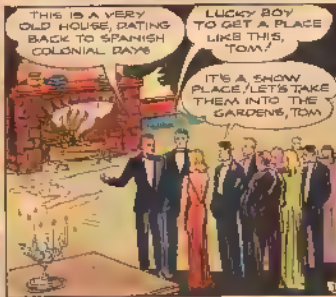
I'M VERY CURIOUS TO SEE YOUR OLD SPANISH MANSION, TOM!

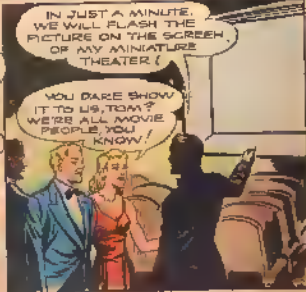
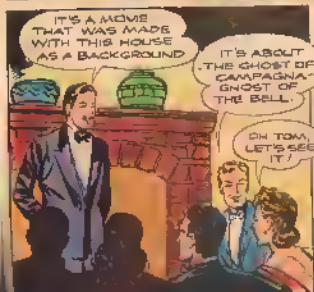
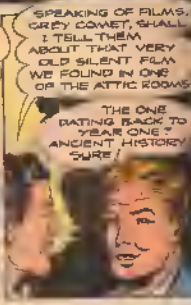
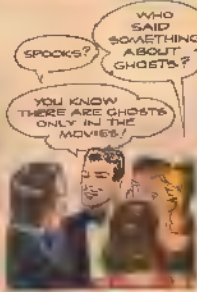


THIS IS A VERY OLD HOUSE, DATING BACK TO SPANISH COLONIAL DAYS

LUCKY BOY TO GET A PLACE LIKE THIS, TOM!

IT'S A SHOW PLACE, LET'S TAKE THEM INTO THE GARDENS, TOM





AS THE SOUNDLESS MOVIE FLASHES ON ACTOR TOM JOHNSON'S PRIVATE SCREEN

FEATURING...

DON MARQUISE

AS THE OLD
OWNER OF THE BELL
MANSION

THAT'S AN
OLD HOLLYWOOD
NAME - SILENT
PICTURE DAYS!

THEY SAY
HIS FATHER
OWNED THIS PLACE,
AND THE SON LOST
IT THROUGH
DEBTS....

TOM...WHAT'S THAT
DLOW BEHIND THE SCREEN?
NEW LIGHTING EFFECT
OF YOURS? PLEASE
TURN IT OFF...IT
SPOILS THE PICTURE!

SOMETHING'S
WRONG
HERE!

IT'S NEW TO
ME, CORRIE.
HOW ABOUT
IT, GREY COMET?

AS THE FILM CHARACTER SEEMS TO LEAP
OUT INTO THE AUDIENCE...

HOLY SMOKE!
WE DIDN'T SEE THIS
EFFECT THE FIRST
TIME WE SAW
THIS FILM!

LOOK TOM IT'S
EERIE - LIKE A SPOOK
COMING RIGHT OUT
TOWARDS US!

THE
SCREEN'S ON
FIRE!

AMAZING IDEA...
BUT I SMELL
SMOKE!

GREY COMET TAKES CHARGE!

IT FRIGHTENS
ME, TOM!

THIS WAY OUT,
PLEASE! THE
SHOW'S OVER!

BUT I TELL YOU
TOM, I SAW IT!
IT'S THE GHOST!
IT CAME RIGHT
OUT OF THE
SCREEN.

VERY REALISTIC,
EVEN FOR A
MOVIE, CORRIE
I'M A BIT SCARED
MYSELF!

JUST THEN THE SOUND OF A BELL...

WHAT'S
THAT?
A
WARNING?

IT'S ONLY
MY MISSION
BELL RINGING...
WHERE ARE
YOU GOING,
COMET?

I'M
LOOKING
INTO
THIS
RIGHT
NOW,
TOM!

**TOM JOHNSON RACES
AFTER GREY COMET**

**GREY COMET:
WHERE ARE
YOU?**

THERE'S MORE
SMOKE THAN FIRE, SIR!
WE'LL PUT IT OUT
QUICK!



ARE YOU HURT
GREY COMET?
YOU WERE CRAZY
TO RUSH BACK
IN THAT
INFERNO!

TOM
I DON'T
BELIEVE
IN GHOSTS...
BUT I HELD ONE
FOR A MOMENT
IN MY HANDS...
BUT HE GOT
AWAY!



NEXT MORNING AT BREAKFAST.....

EVERYONE PRESENT
AND ACCOUNTED FOR...
EXCEPTING OUR FAMOUS
FELLOW-ACTOR
HUGH MALVENA

HE ALWAYS
LIKED TO
SLEEP
LATE. LET'S
WAKE HIM

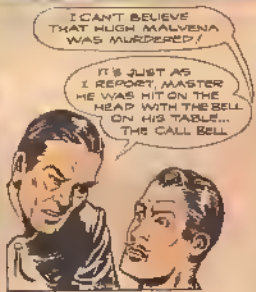
PARDON
ME, SIR!

HERE'S
SOME
NEWS



I CAN'T BELIEVE
THAT HUGH MALVENA
WAS MURDERED!

IT'S JUST AS
I REPORT, MASTER
HE WAS HIT ON THE
HEAD WITH THE BELL
ON HIS TABLE...
THE CALL BELL



**TOM JOHNSON TELLS HIS GUESTS
THE NEWS**

HUGH WILL NOT BE
DOWN FOR BREAKFAST
HE'S DEAD!

THE GHOST
HE'S
HERE
AGAIN
AFTER A
HUNDRED
YEARS!



HERE'S WHERE
I GO INTO ACTION,
TOM! I'M GETTING
TO THE BOTTOM
OF THIS
BUSINESS!

I HATE TO BE
SUPERSTITIOUS,
OLD BOY, BUT
IT SEEMS TO ME
WE'VE GOT A
MURDERING
GHOST ON OUR
HANDS



A BAD SURPRISE...NEXT MORNING....

THIS IS WHAT DID IT TOM! THE CLAPPER FROM YOUR BIG MISSION BELL!

WHOEVER THE GHOST IS...HE'S A FIEND TO HAVE KILLED POOR CORRINE!

GREY COMET DECIDES TO SMOKE OUT THE GHOST.....

WATCH YOURSELF IN THOSE HIDDEN PASSAGES GREY COMET! REMEMBER HE'S A KILLER!

NOT IF I SEE HIM FIRST, TOM!

THIS IS THE THIRD ATTIC ROOM I'VE TORN APART... WHERE'S THIS GUY HIDING?

WHAT HIT MET WH-A-T ??

SO YOU AND YOUR KIND WON'T LEAVE THIS OLD MANSION TO ME... IT'S MINE...I WAS BORN HERE..... BUT YOU'LL DIE HERE!

YOU'RE ONE OF TOM'S GUESTS.... PLAYING GHOST, HEY? THIS'LL MAKE A REAL GHOST OUT OF YOU!

WHY... YOU... YOU'VE HURT...

HERE'S YOUR 'GHOST' GANG. HE PLAYED THE LEAD PART IN THAT SILENT FILM YOU SAW BEFORE HE SET FIRE TO THE SCREEN... TO DESTROY YOUR MANSION, TOM!

HE LEARNED A NEW VERSION OF THE BELL OF CAMPAGNA WAS TO BE

FILMED HERE SOON AND HE HATED TO SEE HIS OLD HOMESTE TRAMPLED BY YOUNGER ACTORS...I'LL CALL THE POLICE, GREY COMET...AND OF COURSE, WE ALL THANK YOU!



KID CLICK

HEY! WAKE UP, KID
CLICK, THEY'RE
CALLING FOR COPY
IN THE NEWSROOM!

HUH?
GEE-N! WAS
DREAMING ABOUT
A REAL PICTURE
SCOOP!

IN HIS DREAMS, KID
CLICK RUNS AFTER THE GREAT
PICTURE SCOOP OF THE
YEAR! (HE HOPES) AND
DON'T THINK HE CAN BE
SCARED OUT OF IT...NOT
THIS TIME!

SAY, FRED, POLICE
REPORT "LIPS" LOWMAN
HEADING FOR THIS TOWN
- HE PULLED THE WIN-
STEAD KIDNAPPING-
LOCATE HIM--
GOOD LUCK!

WHEW!

THEN...AT THE CITY DESK

GOING OUT TO GET
SOME NIGHT LIFE
PICS, KID?

NO SCOOPS IN
THAT STUFF--
WE'LL G'NIGHT
GANG!

I'M GOING
ON A
HOT TIP!

YOU AND YOUR
HOT TIPS! I'M
HITTING FOR
HOME AND BED.

SO LONG, PALS
MY SCOOP WILL
BE SEEN' YOU
IN TOMORROW'S
PAPER!

ANY
NUTS!

A HALF HOUR OF
WANDERING IN SECTIONS
HE KNOWS WELL BRINGS
KID CLICK A POSSIBLE
RESULT!

QUEER GUY
ALL RIGHT!
NOT TOO
SURE OF
WHERE HE'S
GOING--I'LL
TAIL HIM AWHILE
AND SEE--

KID FOLLOWS SUSPECT
THROUGH OBSCURE
STREETS ALMOST
TO THE TOWNS
EDGE

MAYBE THIS IS THE
GANGS HIDEOUT--
I'LL HAVE TO ACT
FAST!

THE GUYS
GROPING
AROUND--
WONDER IF
HE'S SHAKING ME?
O-CH! DOES HE
KNOW THIS IS
A DEADEND
ALLEY?

GOT TO GET A PICTURE
BEFORE HE JUMPS
THE FENCE AND DROWNS
IN THE RIVER ON THE
OTHER SIDE!

HEY
YOU!

GOT HIM
ONCE
ANYWAY!

WATER'S COLD AND
DEEP ON THE OTHER
SIDE, MISTER!

KID CLICK GIVES UP PURSUIT IN
FAVOR OF GETTING PICTURE TO
THE PLANET "CITY DESK"

OH WELL,
HE'LL DROWN-
LET THE COPS
FIND HIM-
GOT HIS
PIC!

WAIT TILL MR JACKSON
SEES THIS SHOT JUST
IN TIME FOR THE
MORNING EDITION,
FRONT PAGE!

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CAN'T YOU SEE,
I'M BUSY, KID?
GO AWAY! YOU'RE
OFF DUTY TILL
TOMORROW
AFTERNOON-
SCRAM!

BUT I TELL
YOU I'VE
GOT A PICTURE
OF THE KIDNAP-
PER RIGHT HERE
IN THIS CAMERA..

OK! OK!
TAKE YOUR
SHOT TO THE
DARK ROOM
AND LET'S SEE
WHAT YOU
GOT!

SO THAT'S YOUR
PIC SCOOP, KID?

YEAH!-- GOOD
FOR FIRST SHOT,
MR JACKSON! HE
JUMPED TOO FAST
FOR A SECOND ONE!

MY! MY! THIS GUY
BEARS AN AMAZING
LIKENESS TO
FRED PETERS

HUM!

GIVE THIS PRINT TO
FRED PETERS
WHEN HE
CHECKS IN

O.K., CHIEF!
IT'S NO
GOOD TO
ME!

GOING TO USE
IT IN THE PAPER,
MR. JACKSON?

NOW... PIC LOOKS TOO
MUCH LIKE ONE OF MY
REPORTERS... NOW SCRAM!



I FISHED HIM OUT OF THE
RIVER - SAYS HE WORKS
HERE AS A REPORTER
WHERE'S MY FARE?

YES, THAT'S
RIGHT THAT'S
PETERS!

HELLO PETERS! YFAH -
I KNOW ALL ABOUT IT!
KID CLICK MISTOOK
YOU FOR THE KIDNAPPER
I TOLD YOU TO LOOK FOR.

SO IT
WAS
KID
CLICK!



BETTER STICK TO COPY CHASING
KID, INSTEAD OF SCARING THE
DAYLIGHTS OUT OF MY
NEW REPORTER!

HERE, KID, TAKE THIS
TO THE DESK - IT'LL
MAKE A GOOD STORY
EVEN IF THE JOKE'S
ON ME!

EVEN WITHOUT
A PICTURE,
MR. PETERS?



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